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The Adrian Hope Family

Benjamin West.

### Painting by Benjamin West.

**T**HERE has been hung in the Allston Room a portrait group recently purchased from the Abbott Lawrence Fund. It was painted in the year 1802, when for the second time West was elected President of the Royal Academy.

The picture has not the unity of design of the Copley Family, to compare it with a neighboring picture, nor its atmosphere and color, nor its distinguished descriptive power; it has a sentiment of its own, nevertheless, and without being masterly, its painting is pleasant and consistent.

The family is that of Adrian Hope, who lived at Sydenham in Kent, perhaps in the house of which a model appears in the picture. The father and mother, their son and his wife and five children, are ranged in a line behind a table on which are plans and books passably well bound and very brightly rendered. In front, against the table is the portrait of the grandfather, we may suppose, and in the background a picture of ships. The current taste for classical objects is illustrated by the "Etruscan" vessel on its pedestal to the left and by the metal goblet on the table which reproduces vaguely the scene from a marble vase in the Naples Museum — Hermes carrying the infant Bacchus to the Nymphs. The attitude of the little girl who is supported by her brother in a pose borrowed from the antique was suggested also by the same fashion.

West, the most successful of the early American painters (born, Pennsylvania, 1738), has been represented hitherto in the Museum by his "King Lear." That is one of the many ambitious works he produced in accord with the prevailing taste of

a century ago, but which to-day have less charm for us than his simple records of everyday life. He will be remembered more pleasantly by this portrait of unaffected people than by his imaginative work, which is academical and turgid.

### Chinese and Japanese Department.

HOKKE MANDARA.

**A** NUMBER of paintings with Buddhistic subjects have been introduced into the Japanese Cabinet. The full list is published under Objects Newly Installed. The visitor is invited especially to examine the one numbered 15. Its importance is attested by an inscription on its back, of which the following is the translation:

"The Principal Mandara of Hokkedo.

"This mandara represents the sacred mountain and is a real Indian painting. Because that part of it which lay below the Seat of Sakya has been destroyed, perhaps owing to natural decay or through the cutting off of pieces by different people, it having remained in its present state for unknown ages, therefore, now, in March, the 4th year of Kiuan (1143) we have ordered Chinkai, Iko-Daihoshi (clerical title), a monk of this temple, to repair it. We have done this because of the skill in painting which he has inherited from his family.

"We inscribe these particulars that posterity may not be misled."

Kwanshin.  
Betto Homu (Director of Temple Affairs).  
Gondaisojo (Junior Archbishop)."

This picture, as the inscription relates, is evidently the upper part of a large mandara representing the Sakya Trinity, surrounded by Devas, Bodhisatvas, and Monks, in the midst of a landscape representing the "Eagle Peak," where

Buddha expounded the Hokke Sutra (Flower of the Law).

It is the work of some Japanese artist of about the middle of the eighth century and shows strongly the Indian influence which obtained in China during the Tang dynasty. Although evidently repaired at several different periods, this picture is very interesting, both as being one of the earliest known examples of Japanese painting and also as affording some idea of the otherwise almost unknown landscape style of the period.

Chinkai, to whom reference is made in the inscription, was the son of the celebrated painter Motomitsu, and lived mostly at the Daigoji temple (near Kioto), where this picture was probably kept.

The painting belongs to the collection of Dr. Charles G. Weld.

#### SIX-FOLD SCREEN.

This screen, lent by Messrs. Yamanaka & Co., now on exhibition in the west end of the Japanese Corridor, is attributed to Honnami Koyetsu (d. 1637).

Through the vaguely luminous depths of a soft brown background, sprinkled with oxidized silver, flows a brook whose sinuous windings are expressed in lines of the subtlest beauty, while from either bank spring masses of autumnal wild flowers and reeds. The feminine delicacy of these latter finds its antithesis in the heavy and virile tree trunks of the foreground, and throughout the entire composition there is a wonderful balance both of form and color.

Although primarily treating his subject from a decorative point of view, the artist has nevertheless here succeeded in expressing the vital spirit of nature in terms of the highest truth and feeling.

### Changes in the Arrangement of Classical Casts.

THE room hitherto known as the "Bust Room" now contains casts of Greek sculpture of the latter half of the fifth century, B. C., including works of the school of Pheidias and the reliefs of the Niké Temple. The most important busts and heads which were shown in this room are to be distributed through the several rooms of the collection according to their historical position. The west end of the Southern Corridor is devoted to Greek sepulchral monuments. The middle is occupied by sculptures of the fourth century and of the Hellenistic Age. Works of the Pergamene and Græco-Roman styles and Roman portrait busts are to be found at the east end of the Corridor.

In the Southern Corridor the principle of placing the spectator between the source of light and the objects exhibited has been adopted as far as possible in accordance with the results of observations carried out in the Experimental Gallery.

This has led to the construction of a number of bays opening on a passage along the window wall. At the same time the experiment of employing a lighter background has been made.

In the course of the changes the large original marble statue of Kybele has been moved to a new position, where there are grouped with it a few other original marbles, some of which were until recently shown in the Room of Greek Sculpture.

### Print Department.

EXHIBITION OF PRINTS RELATING TO LIFE, DEATH AND HEALING.

THE exhibition now open in the Print Rooms has been selected wholly from the collection in the Print Department. Its strongest notes are Rembrandt's etching, Christ Healing the Sick; known as the Hundred Guilder Print, and the Dance of Death by Holbein. The prints have been grouped more or less loosely in accordance with a scheme which may be outlined as follows: We first see Adam and Eve in Eden, then, driven out to the earth of toil, we witness their lamentations over the victim of the first homicide. The poetic history of Tobit is interpreted for us by the prints of Pencz, van de Velde, Uytenbrouck, and the groping figure of the blind Tobit by Rembrandt is an example of that master's faculty for close, sympathetic observation, which we find yet more fully exemplified in the master's grand Hundred Guilder Print. Around this print are grouped a number of other illustrations of the New Testament, the Good Samaritan, the Raising of Lazarus, and others. Thence we are led by the Death of the Virgin to scenes of death and to Holbein's famous Dance of Death, remarkable no less for its wide range of feeling, its illusion of space, its wonderful suggestiveness, than for its mastery of technical execution. With this series allegory, which had thus far formed an accompaniment, as it were, of the biblical theme, assumes the lead and carries us into the realm of fancy, while scenes of reality give us a glimpse into the laboratory of the alchemist, the surgeon's room, and show us the quack in the market place praising his cure-alls. It remains yet to mention the portraits of physicians, of which a number are shown; among them some are well known to fame, others, like the portraits by Rembrandt, are shown chiefly owing to the excellence of the etching. Examples of the work of about eighty engravers, etchers, wood-cutters, wood-engravers, and lithographers are shown in the exhibition. As a help in finding certain prints, a list in alphabetical order by engravers has been placed in the First Print Room.

THE HOUR of closing the rooms of the Print Department in the basement of the building on Saturday afternoons has been changed from one o'clock until half-past four.